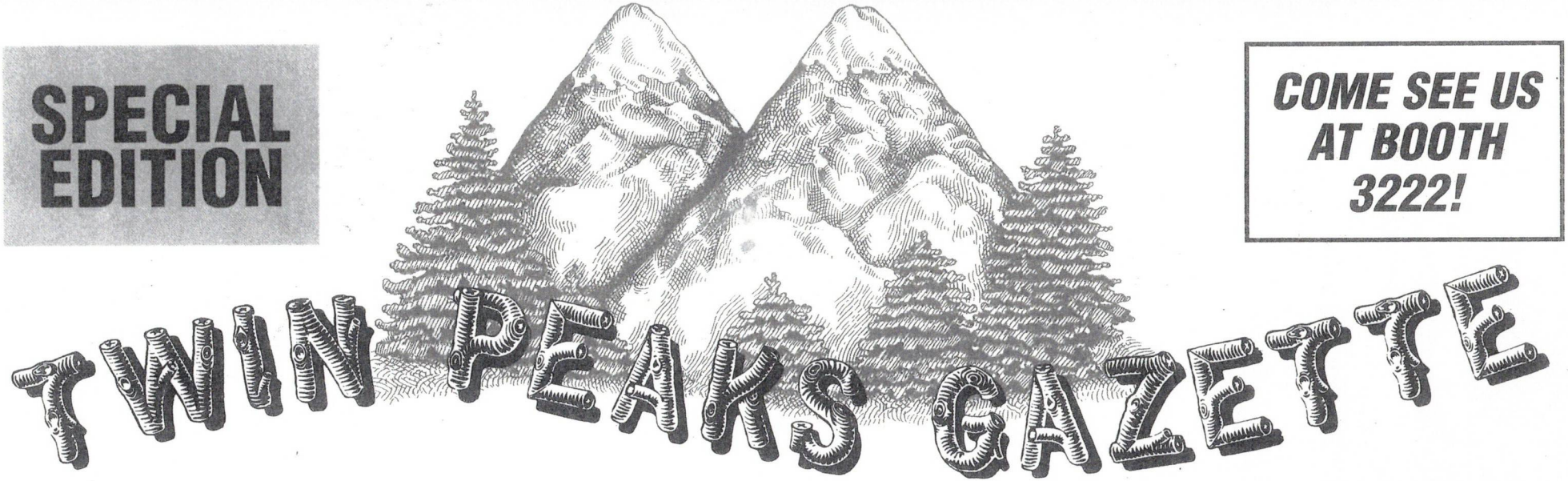
SPECIAL EDITION



COME SEE US AT BOOTH 3222!

"Something is different."

WORLDVISION HOME VIDEO RELEASES "TWIN PEAKS"

Fans Await *Collectors Series* — Seven Original Episodes

Welcome to Twin Peaks. It's one of these picturesque rural towns that reminds you of time-honored American traditions, like peace and order and homemade cherry pie. Visitors tend to marvel over the magnificent Douglas firs and admire the

Frost ("Hill Street Blues"), "Twin Peaks" presents an unsettling, sometimes darkly comic vision of the ominous unknown lurking beneath the commonplace and the everyday. The nude body of Laura

find out that her erstwhile boyfriend, Bobby Briggs, was having an affair with a married woman? Why would well-respected businessmen scheme to take over the valuable Packard Sawmill property? Why is Catherine Martell so bitterly jealous

pie. Visitors tend to marvel over the magnificent Douglas firs and admire the breathtaking mountain scenery. Located in the Pacific Northwest, just five miles south of the Canadian border, Twin Peaks looks like a prosperous community of contented citizens devoted to their families. On the surface, at least, it's a bucolic life.

But that's on the surface.

World-renowned director David Lynch (*Eraserhead, The Elephant Man, Blue Velvet*), brings his incomparable visual artistry to "Twin Peaks," a disturbing mystery about the life of a seemingly typical small town. Co-created with executive producer Mark Palmer, the high school homecoming queen, emerges from beneath the surface of a nearby lake. Her grisly murder sends shock waves through Twin Peaks, stripping away the veneer of respectable gentility to expose undercurrents of illicit passion, greed, jealousy and intrigue.

Over 13 Million Viewers — Nielsen

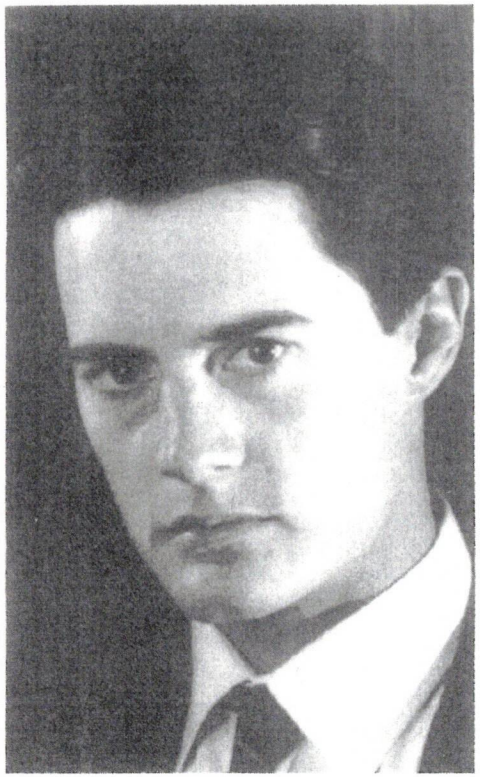
When another girl is found, tortured but still alive, FBI agent Dale Cooper arrives in Twin Peaks to conduct an investigation. Young and dedicated, Agent Cooper has an almost prescient understanding of human motives and his own quirky but very methodical approach to doing business. He also is keeping whatever information he has about the crimes to himself. Cooper forms an immediate rapport with Sheriff Harry S. Truman, who has grown up in the community. Harry is not much of a talker, but he knows more about the people in that town than they probably know about themselves. Their search for the murderer leads to one shattering discovery: no one is quite what they appear to be and almost everyone has something to hide.

Cooper and Truman's probe into Laura's death uncovers many busy secrets in Twin Peaks. Was Laura leading a sordid double existence? Did she Packard Sawmill property? Why is Catherine Martell so bitterly jealous of her brother's widow, the beautiful and imperious mill owner, Jocelyn Packard? Each revelation lays bare whole other worlds, as we delve deeper and deeper into the characters' fantasies, loves and obsessions.

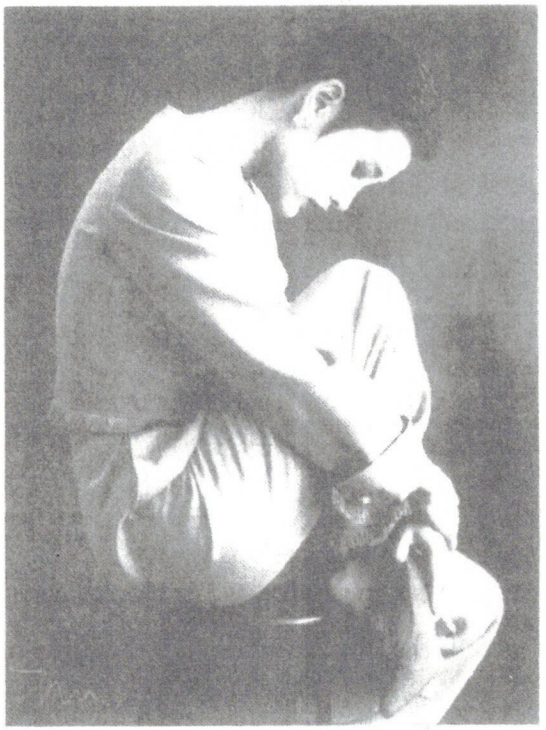
"TWIN PEAKS" stars Kyle MacLachlan (*Dune, Blue Velvet*) as FBI agent Dale Cooper, Michael Ontkean (*Maid to Order, Slap Shot*) as Sheriff Harry S. Truman, Piper Laurie (*Carrie, Children of a Lesser God*) as Catherine Martell, Joan Chen (*The Last Emperor*) as Jocelyn Packard, Madchen Amick as Shelly Johnson, Dana Ashbrook as Bobby Briggs, Richard Beymer as Benjamin Horne, Lara Flynn Boyle as Donna Hayward, Sherilyn Fenn as Audrey Horne, Warren Frost as Dr. William Hayward, Peggy Lipton as Norma Jennings, James Marshall as James Hurley, Everett McGill as Ed Hurley, Jack Nance as Peter Martell and Ray Wise as Leland Palmer.

Also starring are Russ Tamblyn as Dr. Lawrence Jacoby, Eric Da Re as Leo Johnson, Harry Goaz as Deputy Andy Brennan, Michael Horse as Tommy "The Hawk" Hill and Sheryl Lee as Laura Palmer.

Executive producers, creators and writers are Mark Frost and David Lynch. The producer is Gregg Fienberg. The director for the pilot episode is David Lynch. "Twin Peaks" is from Lynch/Frost Productions, Inc., in association with Propaganda Films in association with Worldvision Enterprises, Inc.



FBI Agent Dale Cooper



Mill Owner Josie Packard

BEHIND THE FOURTH WALL

In Deep with Richard Beymer

Interview by Martha Knight

I imagined him at first with his feet on the desk in his office at the Great Northern, smoking a cigar. Instead a warm engaging voice on the phone revealed another character altogether — a man who expresses himself with great thoughtfulness, eloquence and modesty. After some friendly banter about electronic recording equipment and a film he made in Mississippi, Richard led the conversation away from himself to describe what it's like to work with David Lynch as a director on the set of

MK: I guess it becomes a question of trust... if the director doesn't have a vision, you have to direct, or create it yourself to some degree.

RB: Exactly. So you say, hey, I'd be delighted to be in your piece, let me try to really get in tune with you to see what you would like.

That's the fun here. And, you know, sometimes I think I come close to it, other times I miss it. It's finding what he wants and making it real for yourself.

MK: Well, you do a very nice soft shoe.

RB: Well, thank you. (laughs) As a little anecdote, let me tell you how that came about. That's a good example of what soft shoe there, the desk is your stage, just get up on your stage, the desk there, and tap dance. (laughs)

MK: And Jerry did his bit there on the floor.

RB: Yeah, on the floor, and the scene just turned into what it was, and that's what I mean by David seeing things around him and integrating them into his work.

MK: What comes out is certainly entertaining.

RB: Because it appeals to the child in us, to the part of us that enjoys having fun.

"...there's always that edge on it that even if David takes you to a very, very dark place, he will lead you back to the light."

Then, out of that, I think one can have fun with the dark side, or the shadow side.

MK: Ah, the dark side.

RB: He seems to play that a lot... it's then this wonderful, fun game. Like enjoying your own dream. Therefore, someone can be the bad guy, someone can be the good guy, and we're all just playing. You know, there's always that edge on it that even if David takes you to a very, very dark place, he will lead you back to the light.

MK: That tension between good and evil is interestingly played out in a sort of metaphysical sense.

RB: Exactly. It is put into metaphor, into

describe what it's like to work with David Lynch as a director on the set of Twin Peaks.

MK: I understand you used to make documentaries?

RB: Stylistically, you might say that a lot of the work I do is of a documentary nature. In other words, it's more of a spontaneous kind of film making where you let whatever's happening in front of the camera sort of evolve naturally without directing it. When you are making a documentary you can't say, will you please do that battle scene again?

MK: Would you say David Lynch is more spontaneous in his directing than most directors?

RB: David's a rare duck in that regard... We've never talked about it, so these are just my observations about how David seems to work. Very spontaneous... if he has an idea about a scene, it doesn't seem to be in concrete... He comes to the set

"There seems to be a quality of meditation where one listens, and somehow the universe is constantly giving you information if you can just listen, giving you your next direction."

and allows a lot of things happening around him to be integrated into it. Something that someone might say, or has done... He seems to listen a lot. Not just to others, but to some inner voice. There seems to be a quality of meditation where one listens, and somehow the universe is constantly giving you information if you can just listen, giving you your next direction.

MK: Letting the scene describe itself in the moment...

RB: Well, I'm talking about even apart from the scene. Things happening on the scene, in life, whatever might be going down in his day, in his universe, somehow I think he's open to using parts of

Richard Beymer as Ben Horne as a young law student

that in his art. Something not in the script or even near it, something in the day he notices, oh yeah, let's take that and integrate it into the scene because it's happening now in the universe.

Also, a quality that David has is that he trusts. He seems to trust his vision. He trusts what comes to him. Again, this is just my observation of watching someone work. To tell you the truth, I don't know... he doesn't really explain it, I don't know if he can explain it to himself, you know? Maybe he could... like a painter, you take something and put it here, in this corner, and it only becomes clear as the painting finishes itself. I think what he allows to happen is to let the film finish itself, to cut its own life, and he guides it. In Hollywood film making, that is not the way directors approach things.

MK: They stay with the page?

RB: Yeah, "in the script we're going to do this." David puts another twist on it: what's happening at that moment. You write a script six months, maybe even a year ahead, but then there is the moment you are filming it and it's a whole new moment, so those words and directions and descriptions on the page now must take on a new life, they need to evolve too, and I think David allows those things to take place. And out of this spontaneity, I think, comes what people refer to in his work as quirky or strange or different. But like a child playing in a sandbox, he just does what seems natural to do next. David has that capacity to believe in his vision enough, to trust enough, so out comes this different stuff, because he has this different approach.

we've been talking about. In that scene where I got up on the desk... That was a serious scene between my brother and me talking about who should be killed, or who wasn't killed, and on the page it looks like a regular scene about two bad guys who were planning mayhem, you know? Well, the scene prior to that, I was just given a new pair of shoes. Now when I was younger, young, (laughs) I used to tap dance. So I was standing in the corner sort of...

MK: Loosening up the shoes?

RB: Yeah, and David happened to see me and he said, "Oh, you tap dance!" I said, oh my God, yeah, but not for 30 years, but yeah I used to as a kid. And he said,

"Most films have no self-referral, they don't watch themselves. They are lost in their own story."

"Great, we'll have to put it in this next scene somewhere." And I said, David, there's nothing even close to tap dancing... but he said we needed to put it in the scene somewhere. So we started rehearsing the next scene and I had forgotten about it and Leland comes down the hall singing "Mares eat oats and does eat oats"...

MK: Great tune.

RB: And David says, this is where you do that tap dance. Just starting doing the

metaphysical sense.

RB: Exactly. It is put into metaphor, into dream. I think that makes it much more palatable and observable. He puts it into a magical landscape, as opposed to some hard core reality. Most films have no self-referral, they don't watch themselves. They are lost in their own story.

MK: In their own objective description.

RB: Yeah... but, in self-referral there's always a sense somehow that the artist is at work. It transcends what's on the screen. Different artists, Goya for instance, painted some very dark stuff...

MK: Horrific, you bet.

RB: Incredible, but there's a beauty in his work that transcends what he was conveying on a literal level, so you don't get lost in the darkness but somehow you are watching it as another aspect of creation. And therefore you can enjoy it for what it is because there is so much intense beauty about it at the same time.

Most film makers play on people's emotions, their weaknesses, their fears, loneliness, paranoia, revenge, dragging the audience through a pre-digested emotional roller-coaster ending with some moral ineptitude to justify their film's existence.

Then, there are some film makers who play in a more surreal landscape, a kind of altered reality. They stimulate, provoke, engage your imagination, like myths do. Instead of answering, they give clues, hints, possibilities as to where the treasure might be buried, but they don't dig it up for you. That takes the mystery away... And it's the mystery that's the fun of life, and the fun of watching Twin Peaks. The mystery. It's not about who killed Laura Palmer for me. It's about the fun of being fooled and knowing you're being fooled. Just like life. Like when you're a young kid playing in the back yard, I mean you know that any moment mother is going to call for you to come to dinner, and that I'm not really Buck Rogers, or Robin Hood, or Ben Horne... or am I?

(V.O.) Benjamin? Dinner's ready!

Coming, Mother.

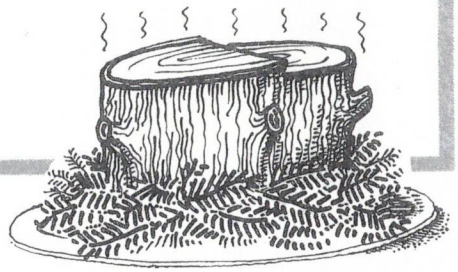
SPIRITS AND FOOD

ASK THE LOG

by Catherine Coulson

Is The Log male or female?
Neither, it is a Log. Ponderosa Pine.
Do trees have feelings?
We're not certain, but we know trees have hormones.
How does The Log see things?
Probably through its knotholes.
Where is The Log kept?
It is in very tight security in a guarded, humidified room.
What is the connection between The Log Lady and her Log?
The Log was a gift from her late husband, who died in an arson-set forest fire the day after their wedding. The Log connects her to him and to other worlds, worlds we don't even know we want to know about.

Cook's Corner



Freshly Baked "Log Loaf"

THIS TASTY RECIPE was submitted by Joyce Kinney of Holly Street. "It's a family recipe, a holiday favorite. I like to serve it on a bed of pine needles at Thanksgiving, or make it into an edible Santa at Xmas. Also, it's fun to use the can, an otherwise environmentally troublesome object."

Log Loaf

1 3/4 cups all-purpose flour
1/4 cup sugar
1 1/2 tsp. baking powder
3/4 teaspoon salt
blue and green food coloring drops
1 egg
3/4 cup milk
1/3 cup cooking oil

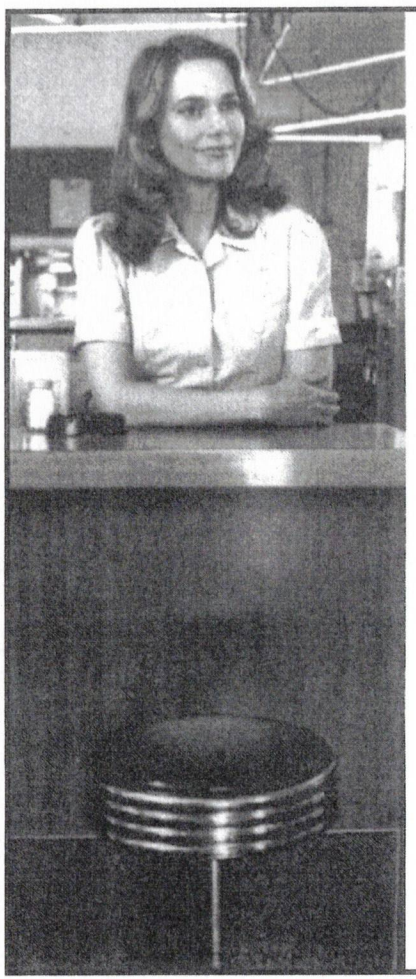
Turn on oven to 300 degrees. Grease coffee can inside with shortening. Measure flour, sugar, baking powder and salt into medium mixing bowl. Stir with a wooden spoon. Add approx. 5-6 drops of the blue and green food coloring drops to create a deep forest color.

Beat egg in mixing bowl. Add milk and oil. Beat with fork until well mixed.

Mix flour and milk mixtures. Fold in chips. Stir till flour is wet. Batter should be lumpy. Don't over-stir. Pour batter into coffee can. Bake for 30 minutes. When cooked, turn over and bang on the bottom and sides with

3/4 cup milk
1/3 cup cooking oil
chocolate chips
pine needles
coffee can

Pour batter into coffee can. Bake for 30 minutes. When cooked, turn over and bang on the bottom and sides with a large knife handle or other blunt object. Serve on a bed of needles.



RR

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What's Up, Doc?

by Russ Tamblyn

Dear Kindly Doc Jacoby
My Life is just a mess
My sister lives for Leo
My brother wears a dress
My parents both are swingers
And I can't get a date
Why... have... I... been,
given this sad fate?
Wes Story

Dear Wes,

You sound very upset,
'cause you never
had the love
that every child ought to get.
Just like the Log-Lady,
you're misunderstood
You... too, may need a piece of wood!
(piece of wood, piece of wood, find a nice piece of wood, like the best of us... we all need wood!)

Dear Doctor Jacoby,
Do plants need psychiatry?
Hort Ocultsure

Dear Hort,
Certainly, the narcissus and loco-weed.

Dear Doctor Jacoby:
What's the meaning of life?
Sincerely, Puzzled

Dear Puzzled,
It's a mystery to me!

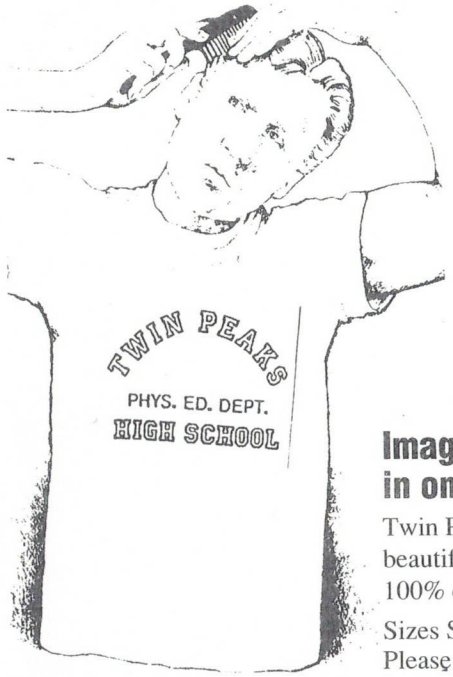
Dear Dr. Jacoby,
I am an alternative psychology student. I would like to know your special 24 hour technique for determining whether a female is oversexed.
Yours, Baby Ruth

Dear Baby,
Oversexed usually means undersexed (can't get no satisfaction!), which is quite different than a female with a "heightened sexual drive." For the latter, which I encourage, I use a variation on an ancient Kahuna Healing treatment called Ho'opoha Ke'au. It involves plumeria blossoms, organic banana squash, coconut oil, a pitcher of Mai Tai's, and a casette of "I'd like to see Somoa of Somoa."

If you would like to ask our resident psychiatrist a question, please write to Dr. Jacoby c/o the Gazette.

Horne's DEPARTMENT STORE

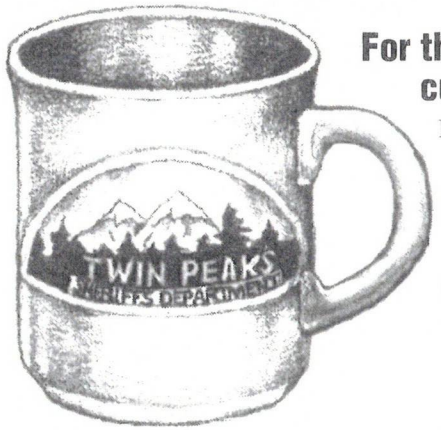
MAIL ORDER



Imagine being seen in one of these!

Twin Peaks T-Shirt, this beautifully designed and 100% cotton!

Sizes S, M, L, XL $15.00
Please specify gray or white.

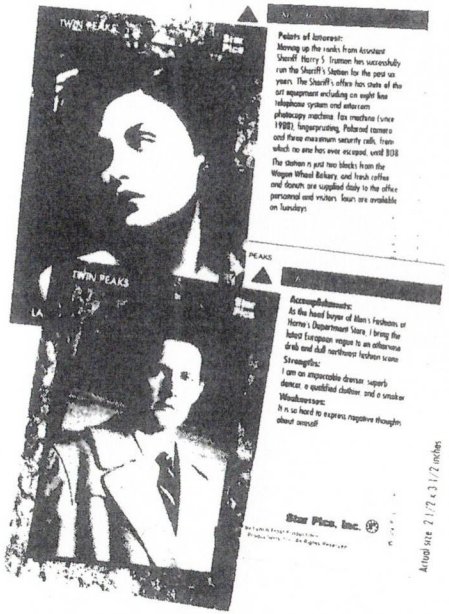


For that damn good cup of Joe

Keep alert with the official Twin Peaks Sheriff's Department Mug! Perfect for warming those cold mornings in the woods. $7.00

Collectable CardArt

Ever wonder what Audrey Horne's nickname is? How about Cooper's astrological sign? There's only one place you can go for quick answers to questions like these. This 76-card set is filled with esoteric trivia, revealing facts and full-color images. $19.95



SPECIAL FROM Horne's

MOVE TO TWIN PEAKS!

With the Gazette Collector Set, you will receive your own home address in Twin Peaks on an official wallet-sized residence card and welcome letter from Mayor Milford. You will also receive 3 issues of the Twin Peaks Gazette, the local paper, written in collaboration with Lynch/Frost Productions. (Published February, March, April, 1991.) $9.95. To order, fill out the coupon in the Horne's Department Store ad on this page. Please include the Twin Peaks resident's name as it should appear on the card.

To order, mail this coupon to:
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Item	*Qty*	*Amount*	*Total*
Postage and handling: Add $3.00 per mug, $3.00 per CardArt, and $2.00 per T-Shirt $2.00 per Collector Set			
California residents add 7% sales tax			
TOTAL			

with Lynch/Frost Productions. (Published February, March, April, [illegible]) $9.95. To order, fill out the coupon in the Horne's Department Store ad on this page. Please include the Twin Peaks resident's name as it should appear on the card.

TOTAL

CONTEST FOR THE GIFTED AND THE DAMNED

An ongoing, labyrinthine and seemingly endless compendium of apparently unrelated clues, tips, narrative bits, typos, trivia, geometric constructs, etc., that can be understood and integrated by only the most dedicated and obsessed of contestants into a fitfully materializing structure which may or may not ultimately achieve resolution.

1. What happens to the pieces of ice at the waterfall in the show's opening credits?

2. Who finds adherence to fantasy "troubling and unreasonable"?

3. What will happen to Sheriff Truman if he closes his eyes, according to the Log Lady?

4. When the tape of Waldo is heard, whose voice is being mimicked when he says, "Don't go there."?

5. Why did Andy believe he didn't have to take a bath?

6. What was the origin of the paper letter "B"?

7. What does Albert pride himself in?

8. One character's name is wrong in the credits of the pilot. Whose?

9. What does Big Ed sing to Nadine?

10. Josie's attempt to kill Agent Cooper failed, but one life was lost anyway. Explain.

11. Who was the only significant character who couldn't have killed Laura?

12. Something unexplained occurs on the chalkboard with the map of Tibet on the back. What is it?

13. Whom does Ben Horne most often quote?

14. Whose stairs fail to reach the attic?

15. What goes with the territory of being an FBI Special Agent?

Coming soon!
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Faux Moose Head Air Purifier

Continually replaces stale household air with the inspiring oudoors scent of moose. Sorry, advance orders not accepted.

P·U·Z·Z·L·E

UNSCRAMBLE THE LETTERS IN THE CIRCLES TO SOLVE THE PUZZLE

What Agent Cooper's love did in Pittsburgh.

Laura's debut attire:

In Coop's dream, Mike said that he and Bob used to live above the

Would-be assasin's wrap:

"' let yourself be this time."

Coop would love to see him return to his country: